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THE OPERA AT DRURY LANE.

Mr. Bunn will open Drury Lane Theatre on Boxing night with a tragedy and a pantomime. This is startling news for some of our readers, and will convey no small disappointment to some of our composers. Yes, Mr. Bunn has engaged a tragic company, and it is now probable that he may carry on his new campaign without opera at all. Whence has arisen this change? Has Mr. Bunn found it impossible to consolidate an operatic company, or has he merely changed his opinions, and turned from his old love to a new? Has he come to the conclusion, that in these brilliant days of the classical drama, with a superabundance of talent overrunning the three kingdoms, and a public rushing madly to receive their idols with open arms, that the tragic muse alone can be the mainstay of a theatre? If such be Mr. Bunn's sentiments, he is a very different person from what we have always considered him. But if Mr. Bunn has turned over music, and taken up with tragedy, how, and from what source, it may be asked, can he amalgamate a *corps dramatique*? This will appear a foolish question when we remember how many tragic companies there are at this moment acting in and near London, all in working condition, and prosperous, as the saying is. Have we not the tragic company at the Princess's, under the great chief, Charles Kean? Have we not the tragic company at the Saddler's Wells, under the other chief, Mr. Samuel Phelps? Is there not a battalion of tragedians, all firing away like murder, at the Olympic; and another cohort of dingy denizens of the muse, upholding the serious drama under the captainship of Mr. James Anderson, ex-lessee of Drury Lane, at some theatre eastward of Newgate street, the Norton Folgate, the City of London, or that semi-fashionable place of suburban amusement, on the spur of the Islington Hills, yclept The Britannia Saloon? Mr. James Anderson will pardon us that we are not more intimately acquainted with his whereabouts; and he can the more easily afford to do so, since he is in the receipt of sixty pounds sterling, weekly, and unbounded applause, nightly. Besides the above, Mr. Webster is about to assemble a tragic army for the coming fight at the Haymarket, and Mr. Shepherd is on the eve of doing fierce battle in the same line at the Surrey. Mr. Webster, no doubt, perceiving that Buckstone and English Opera cannot make head against his high prices and the fun-and-music apathy of the public, flies to the legitimate drama and legitimate actors in these legitimate times to replenish his attenuated treasury, and engages Mr. Van-

denhoff and Miss Vandenhoff, and other celebrities of the sock and buskin. Mr. Shepherd, also, with a happy insight into the human sympathies pervading the departments of Lambeth and the Borough, for his Christmas and Boxing entertainments, prefers *George Barnwell* to *Massaniello*, and makes Mr. Travers and Miss Romer give place to Mr. Creswick and Miss Vining; thereby very felicitously contrasting his diversions, and aptly precluding the possibility of instituting any comparison between his Opera and his Pantomime. We will say nothing of the Victoria Theatre, since it abuts on the New Cut; nor of the Marylebone, seeing that it stands adjacent to a Cabbage Market,—although in both abodes of the Muses Tragedy is rampant, and made brilliant with blue lights. In short, Tragedy, by way of retaliating for the poverty of its apostles, is overrunning the land like a huge weed, or the large vine at Hampton Court. Nay, our tragic cup is full to overflowing, and among the brightest beads which have run over the brim, we find the gracious Helen Faucit falling into the lap of Hymen, and the grand and sombre Mary Warner, with the ethereal and tantalizing Laura Addison, vanishing to Yankeeland: while Gustavus Brooke takes his farewell benefit in two characters and a well-written speech at Liverpool.

But, if every theatre in London have its stock tragic company efficient and well furnished, absorbing all the talents, and swallowing monopoly, how can Mr. Bunn bring together a competent force—how discover individual talent—consquential and attractive? Mr. John Cooper and Mr. Belton, to be sure, are both, we believe, disengaged, and both, we believe, would be delighted, for a consideration, to exhibit their capabilities before the footlights of Drury Lane, in the presence of whatsoever audience Providence, fine weather, and disposable cash might send to behold them. But neither to Mr. John Cooper, nor to Mr. Belton, has Mr. Bunn pinned his faith and his hopes. He, Mr. Bunn, has made a discovery. He has found a young tragedian, not rising, but risen—if we are to believe certain authorities. Mr. Charles Pitt is to be the future hero of the Drury Lane Poster and Bills, with his name magnified and underlined. Mr. Charles Pitt is to be the future hero of the Drury Lane stage, with the spectators roaring and the actors bowing. Mr. Charles Pitt is to be the future hero of the Drury Lane Green Room, with the Committee of Management offering their congratulations, and Mr. Bunn promising an increase of salary. Whether Mr. Charles Pitt is destined to be the hero of the public and the press, remains for Mr. Charles Pitt to establish.

An unworthy question may here arise inadvertently to the

DEFECTIVE ORIGINAL



lips of some of our readers. The question is, "Who is Mr. Charles Pitt?" To which, we are sorry to say, we are forced to return the unworthy answer, "We do not know!" If memory fail us not, however, we have seen Mr. Charles Pitt act at the Marylebone Theatre, and certainly he did not leave the impression on our minds that he was destined to step into Macready's shoes.* Mr. Charles Pitt was then a young man, and time and experience may have done wonders for him. He has been in America for several years and has gained a high reputation from the Yankees, which, we hope, an English public may confirm. With Mr. Charles Pitt Mr. Bunn has associated Miss Glynn, the fair pupil of Charles Kemble, who has already won for herself a reputable name by her performances at the Saddlers' Wells, for two or three years. But Mr. Charles Pitt, with his doubtful American laurels, and Miss Glynn, with her undoubted name from Sadlers' Wells, cannot, in themselves, constitute a tragic company, nor, by themselves, prove attractive enough to defray the expense of so large a theatre as Drury Lane. No doubt Mr. Bunn's prospectus will contain a long array of names, which will look exceedingly well at a distance; and no doubt the promises held out will be magniloquent and enticing; but, until we have proof to the contrary, we cannot but consider that Mr. Bunn has committed an unwise act of diplomacy in engaging a tragic, instead of an operatic, company for Drury Lane.

JULLIEN'S CONCERTS.

The feature of the past week has been the *debut* of Miss Cicely Nott, a young vocalist of great promise, who sang for the first time in public at these concerts. Miss Cicely Nott is a pupil of Mr. Emmanuel Garcia, and considerable pains appears to have been taken with her, if we may judge from what we heard on Monday and Tuesday nights. She has a most charming voice, a true soprano, of rare quality, exceedingly flexible, and unusually extensive. But what pleased us most, or rather, most astonished us, was the energy and dramatic feeling of which Miss Cicely Nott gave undoubted indications, and which, to our plain sense, marks out the stage as the area best adapted to her talents. Marliani's brilliant air, "Stanca di piu," was well selected to exhibit the quality, force, and neatness of Miss Cicely Nott's style to perfection. The fair artist, although evidently labouring under great nervousness, accomplished the difficulties of the aria with the utmost ease, and produced an immense effect; a unanimous and vociferous encore was the result, and Miss Cicely Nott repeated the air with more self-possession, and, consequently, with more power and more finish, and was a second time cheered enthusiastically. A more unequivocal success we have never witnessed; and a fairer promise in a *debutante* we have seldom seen evidence itself in so unmistakable a manner. Jullien has taken Miss Cicely Nott under the wings of his favour, and there is no doubt that her talents will have every justice done them. The young *debutante* sang every night during the

*Macready's shoes, we understand, have been placed at the foot of Shakespeare's statue, in Drury Lane Theatre, for all future coming actors to try on. Why do not some of the great tragedian's contemporaries make a trial? They would be sure to "put their foot in it," as Pedro says in *Cinderella*.

week, and each night was received with thunders of applause, apparently gaining ground with the public after every successive display.

On Thursday the popular Koenig took his benefit, but the popularity of his name could not make any difference in the receipts of the house, since hundreds have been turned away every night, except that there were more hundreds turned away on Thursday night than on any other night of the season preceding. Bottesini made his twenty-second appearance, and for the twenty-second time enraptured his listeners, and carried off their hearts, and stowed them away throbbing in the body of his huge fiddle. Sivori also played, and was eke the idol of the moment.

The gems of the performance were the *Leonora* overture; the "Allegro and Storm" movement from the "Pastoral Symphony;" the Grand Selection from the *Figlia del Reggimento*; and the "Great Exhibition Quadrille," which has now become an indispensable part of the programme.

To-night the Beethoven Festival will be given. The whole of the first part of the Concert will be dedicated to selections from the works of the great master.

On Monday Jullien's benefit is announced to take place. It is to be lamented that Jullien could not combine Drury Lane and the Royal Italian Opera into one theatre for one night. Drury Lane on Monday night will be quite inadequate to contain one-third of Jullien's patrons and admirers.

The *Bal Masqué*—the only one of the season—will be given on Friday next, and will terminate the present season of Jullien's Concerts, the success of which has been altogether unparalleled.

A CHAPTER FOR ORGAN BLOWERS.

"There let the pealing organ blow
To the full-voiced choir below."—Milton.

From time immemorial, or in other words, during the while that professional blowers have lived and puffed in this world, a universal conspiracy seems to have prevailed, and also, to have been religiously handed down from generation to generation: a conspiracy having this intent, viz., that in the public apprehension, the player of an organ shall be regarded in advance of an organ blower; indeed, shall be considered as *before* the organ itself, in producing those majestic blows which have been the delight of ages, one of which blows so struck the exalted fancy of Milton, that he at once traced the effect to its proper source, and had the magnanimity and good sense to establish the same in the above immortal lines. Now, had Milton intended to run into common-place, and to follow popular opinion, he would undoubtedly have framed the above lines as follows:

"There let the pealing organ *play*
The full-voiced choir and all away." &c.

But to give to his lines such an allusion to *playing*, it is seen at once, is preposterous; the inference therefore is plain, that his reference applies principally, if not solely, to the *blowing* of an organ. But where else shall we look for such an independent and discriminating criticism on this subject, amidst all the puffs which the blower has equally called forth upon organs and organ *playing*? In public, is it ever remarked, "charming music that organ produces! *Who can be the blower?*" Or in the domestic circle, does any one remember ever to have heard it said, "What delightful *blowing* we had at church to-day?" No; the fact is but too evident

that a conspiracy universally prevails to keep the organ blower in the background, if not quite out of sight, while the organist alone is held up to public view! And various are the instruments resorted to in accomplishing this object; but I scorn to expose them; I leave such a task to the sexton.

But in thus speaking a word in behalf of organ blowing, I would not be understood as attempting to disparage its very useful accessory, organ playing. Every blower is well aware that in order for his blowing to be properly comprehended, it is essential there should be some one at the keys of the organ, to see that the proper valves are duly opened, as the blower proceeds in the momentous work of supplying that wonderful musical breath which is to attune the souls of a thousand worshippers. This light and pleasant duty at the keys, devolves upon the organist; and the occupation is denominated organ playing, in contradistinction to the important and more laborious science of organ blowing. For this pleasant dalliance at the keys, children have often shown an early aptitude, not equally manifested for the brake of the blower, which is universally admitted to be far beyond infantile ability or stature.

Since the period of that eminent Blowic and illustrious champion of blowistic rights, he of a world-wide reputation—whom history records as having refused to supply any more wind until his arrogant player would admit that "WE," i.e., blower and organist, and not organist alone, "played well"—numerous are the evidences which have been afforded of the superiority of the blower over the mere player of the organ. The narration of one or two of these examples, will show conclusively the degree of injustice which has hitherto been done to those indispensable members of society, organ blowers.

Where upon the chronicles of genius, do we find written an instance of a more self-sacrificing devotion to art, than was manifested several years ago by one Jackson, blower of the organ to the society of Universalists at Portland, who having obtained the key of their instrument went straightway therewith to one of the "trustees," and in a towering passion, or, more properly, with righteous indignation, flung it down upon the table of that worthy functionary, and with it the blower's commission and its income, (to him then indispensable)—declaring at the same time that "it was impossible to blow an organ so much out of tune as his'n!" But what did the player do? Why, the mercenary rascal thought only of his salary (!) and for the sake of it, continued to admit wind to that same instrument! Wind too of a quality such as might reasonably be expected could be produced by a *totally unlearned and inexperienced blowist!* And all this the congregation bore patiently, and even with complacency. To such lengths can human obstinacy go when a great wrong is to be thereby accomplished.

And not only are superior taste and self-devotion abundantly evinced, but the superior knowledge also of the blower, over that of the mere player of the organ, has been equally manifested. The following anecdote must suffice to illustrate this point. An organist of the Church of England, having occasion to be absent for a few Sundays, his place was temporarily filled by one who was thought to be even more learned as a player than his predecessor. This new comer had arranged several bars of prelude to the anthem which was to be sung on one occasion. The prelude was first performed by himself upon the organ, and then the anthem followed in due course. But great was the consternation that ensued, when within a few bars of the close, and in the midst of an unresolved seventh, the organ piteously yielded up its breath and became silent as the grave! Desperate were the efforts of the player

to resuscitate the noble animal. He pulled convulsively the "blower's signal," but there came no response from what is here triumphantly proven to be its seat of life. The BLOWER refused to act: and not the fingers of Hercules, though inspired by the genius of a hundred Handels, can draw music from its keys, under such circumstances! The anthem was closed by the voices alone. The indignant player rushed irreverently into that sanctum where the blower remains hidden from mortal view, and commenced an unpremeditated harangue. But what was the sequel? He came therefrom rebuked and humiliated by the calm reply of the venerable blower: "I have blowed this organ," said he, "for thirty years! and don't you suppose I know how many puffs it takes to one of Dr. Blow's anthems?" The mortified organist immediately compared the number of the bars of the prelude which he had surreptitiously introduced, with the number of bars of the anthem which succeeded the fatal point of failure, and found to his great chagrin, that they matched to a hair's breadth! Now, doubtless that player had read all the works that had ever been written on music and organ-playing; and yet he had not reached that point of knowledge which a BLOWER communicated to him in a first lesson! Thus much in reference to comparative knowledge.

The qualities essential to form a successful BLOWER, it is believed, must be inherent in the individual himself. A passion for the art of organ-blowing seldom develops itself until after the physical and intellectual functions have become somewhat matured, and adequate to comprehend blowistic principles; it then appears spontaneously. The enthusiasm incidental to childhood is naturally excited by that which is more or less childish; such enthusiasm is progressive. Thus Handel, Haydn, Mozart, Beethoven, and others, were in their childhood very fond of dabbling with organ keys; which early practice continued and cultivated through manhood, subsequently qualified them to attend upon the most eminent blowists, at the organ. But infinitely beyond all this, must be an art that can suddenly fire the stern breast of manhood, and convert it at once into a volcano of unaccountable ambition and unintelligible conceptions! It has been reserved for blowery, or *Organ-Blowing*, to accomplish this. An instance which recently occurred, put this beyond a doubt. A son of the Emerald Isle was provided to blow an organ in a certain city. Being thoroughly unacquainted with the business, he never having even seen an organ-brake before, it was doubtless the guiding-star of his destiny that led him to the spot; for

"There's a divinity that shapes our ends,
Rough-hew them how we will."

The time having arrived to "let the pealing organ blow," the signal was given, but there was no wind. It was repeated twice, and even thrice—still, no wind. The delay was becoming awkward—the congregation were getting uneasy—what was to be done? "Blow! blow!! blow!!!" issued simultaneously from half a dozen different mouths, but not the slightest zephyr stirred within the wind-chest. The chorister hastened to the sanctum—when lo! how sublime the spectacle that presented itself to his astonished vision! Clinging with heels and hands to the long wooden handle of the bellows, there hung the full-grown prodigy—his eyes starting from their sockets, and his cheeks distended and crimson with efforts to force his breath into the end of that long wooden handle! Talk of inspired enthusiasm, and creative fancy, after this!

DR. MAINZER, the well-known musician, lecturer, and writer, died lately in Manchester.

PLAYING-AT SIGHT.

J. J. Rousseau, in his "Musical Dictionary," has but few words on this subject, which deserve to be more fully developed. The explanation given by him is simply this:—"To read *à livre ouvert*, *ad aperturam libri*; or to play *à première vue*, *a prima vista*, *at sight*, are synonymous expressions."

Nothing delights the vulgar so much as a performer who can play at first sight, and who sits down to execute any piece of music whatever with imperturbable assurance. In the eye of a connoisseur, however, such an off-hand player will pass for no more than he really is—and what is that? Why, generally, a mere *croquet*, to use Rousseau's expressive term, and which for want of a better word, we will translate *note-grinder*, a man of mere mechanism, who can decipher at first view what he would be unable to understand after the hundredth attempt. Mechanically speaking, I prefer the automaton of Maelzel to your first-rate decipherer of notes, who, vain of the facility he has acquired, is prepared to execute the masterpieces of the first composers, as if such works required no previous study or examination in order to enter into their style and investigate their character. What should we think of the pedant who should undertake to recite from Homer or Sophocles without having previously read the compositions, and thus enabled himself to form a general idea, at least, of the subject and manner of treating it?

Speaking of those who play at first sight, Grètry thus expresses himself:—"Many persons gain the credit of being able to perform perfectly at sight; but I declare that I never met with such a phenomenon, unless where the music was of the easy kind and written in the prevailing taste of the day: or perhaps to speak more clearly, every day music. I am aware that the man who has to support the title of a performer at sight displays all the hardihood of one sure of his object. But let us remember that it is the author whom he ought to satisfy, and not the hearers who are ignorant of the true character and expression of a work, the execution of which they believe to be ably accomplished merely because it is boldly got through."

We will adduce a few examples to show how apprehensive some great virtuosi have been lest they should commit themselves by playing at first sight, aware how much more forcibly great names speak than mere dry precepts.

The violinist Lamotte was an able performer at sight. With the view of putting his skill to the test, the celebrated Jarnowick proposed that they should play a concerted piece together. "Agreed," said Lamotte, "provided you will allow me to make you a proposal in return. It is, to bring me afterwards a concerto of your composition, and I will produce one of mine; we will make an interchange, you shall perform mine and I yours." Jarnowick no doubt found the proposal rather hazardous, for he declined accepting it.

The celebrated singer, Garat, is another example. He was the pupil of Nature, and perfected the gifts he had received from her by assiduous and unremitting application. Yet, with all his abilities, he was never able to sing a single bar at sight; and happy, perhaps, it was for the art that he never attained this mechanical capability. It is true he was obliged to labor, and yet when once he had thoroughly penetrated into the spirit and character of a composition, his expression was even more forcible than the feeling of the author in the very moment of inspiration. Few artists have yet appeared to rival his admirable manner of singing compositions of every kind and in every style. "I allow," observed some one to the great Sacchini, "that Garat sings well, but that he does not know music." "Sir, he is music itself," was the reply of this fine composer. The celebrated Italian singer, Viganoni, was also heard to say of Garat, "This Frenchman possesses a more original taste than the Italians themselves."

The author of these remarks once heard an expression from Garat which struck him very forcibly. "Others," said he, "attain the song by means of the notes, but I attain the notes by means of the song." These remarkable words might furnish an admirable text for some useful remarks on the true art of singing. In a word, with respect to Garat, he was all instinct for music. When he sang, so completely did he conquer all difficulties as regarded the notes, that he stamped every composition with its true

character, and astonished even the composer himself by the delicate shades of feeling and sentiment which he had the happy art of imparting to it.

Sebastian Bach used to call those performers at sight who never hesitated to play off whatever was placed before them, whatever its difficulties might be, *russars of the harpsichord*.

By the way, the mention of the name of this great composer recalls to my mind an anecdote relative to him, which bears immediately upon the subject before us, and which, if our note-grinders, of whatever description they may be, are at all capable of reflection, will afford them ample room for exercising it.

"Sebastian Bach," says Dr. Forkel, "had such an admirable facility in reading and executing the composition of others (which, indeed, were all easier than his own), that he once said to an acquaintance, while he lived at Weimar, that he really believed he could play every thing at first sight without hesitating. He was, however, mistaken, and the friend to whom he had thus expressed his opinion convinced him of it before a week had elapsed. He invited him to breakfast, and upon the desk of his instrument laid, among other pieces, one which at the first glance appeared to be very trifling. Bach came, and according to his custom went immediately to the instrument, partly to play and partly to look over the music that appeared on the desk. While he was turning over and performing the music that was laid there his friend went into the next room to breakfast. In a few minutes Bach got to the piece which was destined to make him change his opinion and began to play it. But he had not proceeded far when he came to a passage in which he stopped. He looked at it, began anew, and again stopped at the same notes. "No," cried he to his friend, who was laughing to himself in the next room, and at the same time going away from the instrument, "No! one cannot play everything at first sight; it is not possible."

LAW CASE.

(BEFORE SIE J. PARKER.)

BUXTON N. JAMES.

Mr. KENTON PARKER (with whom was Mr. Hislop-Clarke) moved, upon notice, to restrain the defendant by injunction from selling the portion of No. 111 of the *Pianista*, or *Italian Opera and Promenade Concert Magazine of Pianoforte and Vocal Music*, containing three pianoforte solos from Mendelssohn's original composition of music to Shakespeare's *Midsummer Night's Dream*, called or termed respectively, the "Scherzo," the "Notturmo," and the "Wedding March;" and also from reprinting any further copies of the said No. 111 of the *Pianista* which shall contain the said pieces, or any of them; and also from printing, publishing, or selling any portion of the said work or composition of music to Shakespeare's *Midsummer Night's Dream* composed and arranged by Mendelssohn, except the overture thereof. In February, 1844, the plaintiff purchased from Mendelssohn the copyright of the three pieces of music, the sale of which was now sought to be prohibited, for the sum of £47 5s., and in the ensuing August he published them. On the 1st of November, 1849, the defendant published and sold on his own account those pieces of music, together with the overture to Shakespeare's *Midsummer Night's Dream*, the copyright of which last piece of music, however, the plaintiff was not the owner of. On the 6th of that month, which was the earliest period at which the plaintiff became acquainted with the sale, in No. 111 of the *Pianista*, of the pieces of music belonging to him, he gave notice to the defendant of his being the owner of those pieces of music, and that unless the sale of them were discontinued by him and the plates broken, he should take legal proceedings against him. The defendant, however, continued to carry on the sale of No. 111 of the *Pianista* in the same manner as he had done before the plaintiff had given him the above notice, and no further steps were taken in the matter by the plaintiff until the 20th of March, 1851, when he issued a circular among the publishers of foreign music (of whom the defendant was one), insisting on his rights. On the 20th of May, 1851, the Exchequer Chamber delivered its judgment in the case of

"Boosey v. Jeffries" (20, *Law Journal*, 354), setting aside the ruling of Baron Rolfe (now Lord Cranworth) in that case, such ruling having been founded on the decision of the Court of Exchequer in the case "Boosey v. Purday;" and on the 20th of August the plaintiff's solicitor, in a letter to the defendant, adverted to that decision, and renewed the threat of taking legal proceedings against him. The state of the law which existed on this subject in November, 1849, and up to the period at which the decision of the Exchequer Chamber in "Boosey v. Jeffries" was given, had prevented the plaintiff from taking earlier proceedings in this court; for, prior to that interval, the last case which had been decided affecting the law of copyright in this country, in the case of an assignee of a foreign author, was "Boosey v. Purday," in which it was held that a foreign author was not entitled to the benefit of acts passed for the protection of literary property in Great Britain. The learned counsel cited the following cases:—"Boosey v. Jeffries" (20 *Law Journal*, 354); "Boosey v. Purday;" "Ollendorff v. Black" (14 *Jurist*); "Cocks v. Purday" (17 *Law Journal*, 233).

Mr. MALINS and Mr. CHARLES HALL, for the defendant, did not deny the plaintiff's copyright in the pieces of music in question, but insisted that he ought to have sought relief in this court at an earlier period, and that his proper remedy was an action at law. By the state of the law which existed in November, 1849, the defendant was quite justified in publishing the pieces of music in question. Moreover, the case of "Boosey v. Jeffries," on which the plaintiff relied, was now under appeal to the House of Lords. The following cases were cited for the defendant:—"Robinson v. Ropshiu" (1 Y. and C.); "Bailey v. Taylor" (1 R. and M. 78); "Robinson v. Wilkins" (8 Yeas, 224); "Saunders v. Smith" (3 Mylne and Cr. 711); and "Spottiswoode v. Clarke" (2 Phillips).

His Honour said he thought he must grant the injunction in this case. It might be that the plaintiff had his remedy at law; but it was admitted he had a legal right to the pieces of music in question, and that the defendant had infringed his copyright in them. But then it was said that "Boosey v. Jeffries," although a decision by the Exchequer Chamber in the plaintiff's favour, was under appeal to the House of Lords, and that the Court could not therefore treat the case as having been finally decided. But in granting the injunction, he did so on what appeared to him to be the law as laid down by the Exchequer Chamber, and he confessed he had never himself entertained any doubt as to the law which had been considered as unsettled on this subject. He thought, therefore, the injunction must be granted, the plaintiff undertaking, if required by the defendant, to establish his right at law. As to the delay that had taken place in instituting the present suit, and which was now relied upon as an objection, he thought the plaintiff might very innocently, as the law was understood in November, 1849, have imagined that he was right in not taking proceedings in this court. The question now for the Court was, not whether the plaintiff knew that his rights were being infringed, but whether the defendant was aware he was invading the plaintiff's copyright, and whether the law, as it was at present settled, established that the defendant had for a long time been doing that which he had no right to do. Then it was said the plaintiff had improperly delayed instituting this suit. Supposing that he had filed his bill in November, 1849, I think it greatly probable, and almost certain, that this Court would, in the state of the law which existed at that time, have refused to interfere and put him on the terms of bringing his action at law, or have delayed interfering until the law was settled by the result of the decisions in "Boosey v. Purday" and "Boosey v. Jeffries." His Honour did not think the plaintiff was, under the circumstances, bound to do more than he had done, the law being uncertain. He had given the defendant notice, insisting upon his rights, but waiting until the law was determined by the judgment of the Exchequer Chamber in "Boosey v. Jeffries." This was not a case in which time was to be considered as a bar to the plaintiff's case, nor could he be considered as having abandoned his rights. The plaintiff, on being made aware of the infringement of his rights, gave the defendant notice, and then waited until the decision of the Exchequer Chamber. This was not enough to deprive the plaintiff of his rights. He had subsequently given another notice. His Honour said that if he were compelled to refuse the injunction on the ground of delay, he probably refuse giving any equitable relief to the plaintiff.

But he was asked to refuse this injunction, not from any doubt of the plaintiff's right, nor from any doubt of the infringement, but on account of the delay. That was not a view which his Honour could take of the case. He thought the plaintiff was entitled to the injunction, and if the defendant required it he should put him under the terms of bringing his action. His Honour directed the case to be mentioned next seal, by which time the defendant must make his election whether he would put the plaintiff to his action at law or not.

LITERARY TREATY BETWEEN ENGLAND AND FRANCE.

The following are the main provisions of the treaty between England and France, for the suppression of literary piracy, as given by the *Literary Gazette*. It will be seen that it is likely materially to affect the interests of authors, publishers, dramatists, musical composers, and artists:—

"Art. 1. From the period at which, conformably to the stipulations of Art. 14, hereinafter mentioned, the present convention shall come into force, the authors of works of literature or art, to whom the laws of either country now insure, or shall in future insure, the right of property or authorship shall be authorized to exercise the said right on the territory of the other country, during the same time and within the same limits as would be allowed in the latter country to the right attributed to authors of works of the same nature if published there; so that the reproduction or piracy by persons of one country of any work of literature or art published in the other shall be treated as if it were the reproduction or piracy of works of the same nature originally published in the former country. Moreover, the authors of one of the two countries shall have the same action before the tribunals of the other, and enjoy the same guarantees against piracy or unauthorized reproduction, as are or may hereafter be granted to authors in the latter country. It is understood that the words, 'works of literature or art,' used at the beginning of this article, comprise the publication of books, dramatic works, musical compositions, drawings, paintings, sculptures, engravings, lithographs, or any other production whatever of literature or fine arts. The representative of authors, translators, composers, painters, sculptors, or engravers shall enjoy in every respect the same rights as those which the present convention grants to the authors, translators, composers, painters, sculptors, or engravers themselves.

"Art. 2. The protection granted to original works is extended to translations. It is, nevertheless, well understood that the object of the present article is merely to protect the translator in so far as his own translation is concerned, and not to confer an exclusive right of translation upon the first translator of a work whatever, except in the cases and within the limits mentioned in the following article:—

"Art. 3. The author of any work published in one of the two countries who shall have declared his intention of reserving his right of translation shall, from the day of the first publication of the translation of his work, authorized by him, enjoy during five years the privilege of protection against the publication of any translation of the same work unauthorized by him in the other country; and this on the following conditions:—1st. The original work shall be registered and deposited in one of the two countries within a period of three months from the day of the first publication in the other country. 2ndly. The author must have declared his intention of reserving to himself the right of translation on the title-page of his work. 3rdly. At least a part of the said authorized translation must have appeared within a year of the date of registration and deposit of the original; and the whole of it must have appeared within a space of three years from the date of the said deposit. 4thly. The translation must have been published in one of the two countries, and be registered and deposited as directed, in art. 8. As regards works published in parts, it is sufficient that the declaration by which the author reserves his right of translation be expressed in the first part. Nevertheless, in so far as regards the period of five years assigned by this article to the author for the exercise of his privilege of

translation, every part shall be considered a new work; each shall be registered and deposited in one of the two countries within three months from the day of its first publication in the other.

"Art. 4. The stipulations of the preceding articles shall apply also to the representation of dramatic works, and to the execution of musical compositions, in so far as the laws of each of the two countries are or may be applicable in this respect to dramatic or musical works publicly represented or executed for the first time in the said countries. Nevertheless, in order to have a right to legal protection, in so far as regards the translation of a dramatic work, the author must publish his translation within three months after the registration and deposit of the original work. It is understood that the protection stipulated by the present article is not intended to prohibit *bona fide* imitations or the adaptation of dramatic works to the respective theatres of France or England respectively; but only to prevent pirated translations. The question of imitation or piracy shall in all cases be determined by the tribunals of the respective States, according to the legislation in force in either country respectively."

The other articles are of minor importance.

"By Art. 5, newspaper articles may be freely translated, on condition of quoting the original paper, provided the author of such an article has not publicly declared his intention of preventing reproduction.

"Art. 6 prohibits the introduction and sale of pirated works, whether printed in France or England, or any other country.

"By Art. 7 such contraband works shall be seized and destroyed, and the persons who have introduced or sold them may be prosecuted.

"Art. 8 regulates the formalities of registration in the two countries.

"Art. 9 extends the same formalities to productions of literature and art in the two countries.

"Art. 10 regulates the duty of importation upon works of literature and art in the two countries.

"Art. 11 stipulates that the two Powers shall mutually communicate to each other the new laws and regulations that may hereafter be made in either country with regard to literary property.

"Art. 12 reserves to each Government the right of prohibiting any production it may think necessary so to prohibit.

"Art. 13, in execution of treaties with other Powers on the subject of literary property.

"Art. 14 stipulates that the Queen of England engages to present a bill to the British Parliament for the ratification of such clauses in the present enactment as require a legislative sanction. A day is then to be fixed on which the present convention is to come into force, and such day is to be duly announced by each Government. The convention is to be applicable only to works, &c., published after that date, and is to last ten years, and continue to be in force until a twelvemonth's notice be given."

MONS. JULLIEN IN LABOUR AGAIN.

(From *Punch*.)

THE JULLIEN era of music must always form an important epoch in the Calendar; and the MONS is at this moment rearing his lofty head high above all opposition in Drury Lane.

We never see the MONS. JULLIEN without thinking of the famous Alpine Mons; and BYRON's lines on the latter are capable of easy adaptation to the former:

"The MONS is the King of Conductors;
They crowned him long ago,
With jet black hair,
And moustachios rare,
And a waistcoat, and stock of snow!"

We only regret that the MONS should be visible for so brief a period among us, and that he should only visit us like the "glimpses of the Moon" for the brief month of November. He is no sooner come than he is gone, and we have only just

arrived at the knowledge that it is the "first week but one," when we find it is also the "last week but two" of his performances.

We understand that the MONS has in preparation for his next season a sort of companion to his Army and Navy Quadrilles, under the title of the

POLICE QUADRILLE,

of which we give the programme.

Figure 1.—Grand muster of the men on their beat. *Pas accéléré* of the pickpockets, and *pas redoublé* of the constable.

Figure 2.—Rattling of the area rails. Triangle solo. Appearance of the cold mutton. Oboe solo, Cook.

Figure 3.—Assembly of the Chartists on Kennington Common. "Come if you dare!" Speech of the Chartist Orator, introducing the new drum called the hum-drum, brought over by MONS. JULLIEN from France, expressly for this occasion.

Figure 4.—The crowded thoroughfare. Politeness of the police to the female passengers. Love and duty.

Figure 5.—Gathering of all nations and all vehicles at the entrance of the Crystal Palace. Flagellation of the cab-horses. Solo, flageolet—MR. COLLINET. The meeting of the coal-waggons. Sax-horn *obligato*, *Trema, tremas, scelerato*. A purse is lost in the confusion. *Il mio tesoro*. Running accompaniment. Blocking up of the thoroughfare. Grand Concert Stuck, until all burst forth in the glorious cry of "MOVE ON."

Original Correspondence.

SOILED MUSIC.

(To the Editor of the Musical World.)

Great Saffron Hill, Dec. 1, 1851.

SIR,—I have been placed by Providence in that state of life known as waste-paper dealer; and, knowing the immense quantity of soiled music returned unsold to the various publishing houses, have been at a loss to account for so little passing through my hands. This fact I mentioned to one of the largest of your London publishers, and received for an answer the following candid admission:

"While we keep our houses open till eight o'clock in the evening, we can dispose of all our soiled music."

I think all purchasers of music will thank you for giving publicity to this.

I remain, sir,

Yours respectfully,

ROBERT WYNN.

THE ORGANIST'S MANUAL.

(To the Editor of the Musical World.)

DEAR SIR,—Permit me to suggest to the editor and publisher of the *Organist's Manual* the advantage of taking a little more care in correcting the errors of the engraver, previous to issuing the work to the public.

I have recently purchased No. 13 of the work, which contains (among other pieces) an "Adagio Cantabile," by Beethoven; and although this only occupies a page and a half, I find in it, on referring to the score, no less than five mistakes. I am sure that you will agree with me in thinking that in a work of the pretensions of the *Organist's Manual*, these errors ought not to be permitted to appear.

I am, dear sir,

Truly yours,

AN ORGANIST.

BURNEY'S HISTORY OF MUSIC.

(To the Editor of the Musical World.)

SIR.—Can any of your readers inform me whether "Burney's History of Music," originally published in two volumes, be perfect

or was there a third subsequently sent from the press? I am in possession of the two quarto volumes, which appear perfect, but yet I learn there was a third volume subsequently published. I would solicit your readers' information on this head.

I remain, &c., yours,
TOMIN.

Cornwall, Dec. 1st.

LOLA MONTES AND "HER PILOT."

(From Galignani's Messenger).

The dispute between Lola Montes and M. Roux, theatrical agent, was on Thursday formally submitted to the Civil Tribunal. M. Roux's advocate stated, that by an agreement between them, Mdlle. Lola undertook to take M. Roux as her *pilote intermédiaire* in a professional journey she proposed making as a *danseuse* to different cities of Europe, and various parts of America, and to allow him 25 per cent. on her receipts; he on his part engaging to negotiate for her appearance at different theatres, and to superintend all the business operations. The penalty fixed for the breach of the agreement, by either party was 100,000f. In virtue of the agreement M. Roux accompanied Mdlle. Lola to several towns in France, Belgium, and Germany, and caused her to dance at the respective theatres. He had also arranged for her appearance in some of the theatres of Prussia, but the authorities compelled her and him to quit the country. They arrived at Paris, and M. Roux in the capacity of "pilot," applied to the Vaudeville, the Cirque, and other theatres, for engagements for her. While occupied in the necessary negotiations, he learnt to his surprise that Mdlle. Lola was about to leave for America without him, in company with a Mr. Willis. The departure was even announced in the newspapers. On this he gave her notice that he expected her to execute her agreement, and she at first professed herself ready to do so, but afterwards refused. He had since procured her engagements at the Vaudeville and Opera National, and, on account of her neglect to fulfil them, he now demanded 8,000f. as damages. The advocate for Mdlle. Montes said, that the fact was that M. Roux himself wanted to get rid of the agreement, and had invented the charge of a breach of it by Lola as a convenient means of doing so. In taking him as her "pilot," she had expected that he would be a travelling companion who would watch over her interests, and she had engaged to dance six times a week. But he treated her as his temporary property, out of which he was to get as much as he could, and as quickly as possible. He had made her dance every day, and even several times a day. He had so fatigued her that more than once she fell exhausted on the stage. Yet the next morning, as early as four o'clock, he had presented himself at her bedside, and compelled her to depart. In addition to this he failed in the respect due to her dignity as a woman. She was accustomed to receive visits after her performance, and on such occasions he pompously presented her to her guests as his *enfant terrible*, and invented ridiculous anecdotes and circumstances respecting her. Moreover he had written an absurd biography of her, and had it distributed during the performances. In this notable production he represented that she did not pass herself as a first rate *danseuse*, but as a *danseuse de fantasia*. He stated that she was born at Seville in 1824, and at the age of five went with her father to India, "where she spent 11 years in visiting the different cities of Hindostan, China, and Persia, the language of which countries she speaks fluently;" and where, also, "she learnt drawing, history, and geography." Still, he continued, dancing was all her passion. Her wit, too, even at an early age, was so extraordinarily great, that it attracted the attention of the highest personages, of governors, rajahs, and of his Majesty the King of Nepal. Her education, he proceeded, had been of the most brilliant kind. Some journalists whom she had declined to receive had written ignoble tales about her, but she despised them. Apart from her eccentricity, she possessed, he assured his readers, kindness of heart, charity, and affability. "At the age of 16 she went to London, where several lords, to whom she was recommended, caused her to appear at her Majesty's Theatre. Her beauty and love of dancing drew her to Paris; but the unfortunate Dujarrier affair caused her to

sign an engagement for Russia, where she was well received." She afterwards went to Munich. "History," continued the biographer, "would record her other doings. But he might say that the great power of which she had possessed herself, and her political views as to the reform of the Jesuits (here a shout of laughter broke from the auditory) occasioned her departure from Bavaria. She went to London, where a great Lord married her. In 1850 they found that their characters could not sympathise, and she returned to the dreams of her spring." And the biography concluded with this profound sentence:—"Explain who can, but no one can, her burning brain and eccentric character, which have rendered her so celebrated; she has yet only run the half of her career, for she leaves in November for America, and God knows the rest!" As long (the advocate continued) as Madame de Landsefelt saw herself treated as a wild animal shown at a fair, she contented herself with shrugging her shoulders with disgust; but when she saw the veil which covered her private acts raised she expressed loud indignation, and said to Roux, "It is lucky for you, sir, that my husband is not here, for my husband would break your head." On this Roux declared himself insulted, and took to flight. She came to Paris on the 6th. Her intention was to dance if Roux found her any engagement, and to leave for America on the 20th. This he knew, but he did nothing, and she heard nothing of him before the 10th, when he notified to her that she would have to execute her engagement. But he did not say where, on what day, or on what conditions. On the 12th he summoned her to name an arbitrator to decide on the differences which had arisen between them, but when she had done so he commenced an action. She then notified to him that she intended to send off her costumes on the 15th, and to embark on the 20th. It was then by means of a false declaration he had obtained authority to seize her costumes and other effects. That seizure had, however, been set aside. He now pretended that he had got an engagement for her, but he could not prove it, and, at all events, had not communicated the conditions to her. It was clear, therefore, that his demand ought to be rejected. The Tribunal decided that as Roux had not proved that he had entered into any serious treaty with any theatre at Paris, unless it were with the Opera National, and as he had not notified any treaty to Mdlle. Lola Montes, she could not be bound to execute any. It accordingly rejected his demand, and condemned him to the costs.

Foreign.

CATHERINE HAYES' LAST CONCERT.—NEW YORK.—A large and enthusiastic audience attended this, the close of a series of triumphs. The programme embraced a judicious selection of secular and sacred music, and the performance of Miss Catherine Hayes was received with repeated bursts of applause and frequent encores, some of which, only, were granted. Herr Mengis also was received with much favour, and was encoored in the scena, "Lorsque mon Maître." Mr. Augustus Braham was no less successful than the others, and considerable warmth was apparent in the receptions of his songs.

There was a different kind of performance going on outside, in the entry, and no little excitement, consequent on the appearance of a deputy sheriff, the seizure of the funds, and some other incidents; but the audience were not disturbed and Miss Catherine Hayes' concert in this city, "fading in music, made a swan-like end." It is said that the future concerts of Miss Hayes will not be under the direction of Mr. Wardwell. Catherine Hayes is at present rusticating at Staten Island, gathering strength for her proposed Northern and Western tour.

There are many rumors afloat in relation to Miss Catherine Hayes, her agent, Mr. Wardwell, Max Maretzek, and the Sheriff, and certain speculations in which all parties are concerned. Miss Catherine Hayes was sued by Maretzek, the Sheriff is to be sued by Mr. Wardwell; in short, there seems to be a very pretty quarrel all round.

As nearly as we can ascertain the facts, they are these:—There was a contract between Mr. Wardwell and Max Maretzek, in which the latter agreed to provide artists, such as were required for Catherine Hayes' concerts, and to provide them at short notice. For these services Mr. Wardwell agreed to pay 5000 00 dollars per month. On several occasions, it is asserted, the artists required have not been forthcoming, and Mr. Wardwell, conceiving the contract to have been broken by Maretzek, declined to pay the 5000 00 dollars. It is rumoured that some one has bought the claim from Maretzek, and in his name brought suit against Miss Catherine Hayes. We do not know whether this is true or not; but suits have been commenced, and we suppose the facts will soon become public. This affair has created quite an excitement in our musical circles.

The ninth annual report of the New York Philharmonic Society is now before us, and gives evidence of a continued prosperity most gratifying to all who seek the advancement of music among us. From this report we learn that the number of actual performing members is 64; actual non-performing, 17; making the total of available instrumentalists, 81; honorary members, 11, associate members, 288, and subscribers, 67.

It is said that the Mendelssohn, and Sacred Music Societies in Brooklyn are about to unite, and form a new one. The name under which it is to appear has not yet been selected.

Reviews of Music.

ALLEGRO BRILLANTE; for two performers on the Pianoforte.—Composed by F. Mendelssohn Bartholdy; Op. 92, Posth. Works, No. 21.—Ewer and Co.

There is no form of instrumental composition that is more interesting to the lovers of classical music than the pianoforte duet, and scarcely any that is so generally available for performance. This being the case, it is strangely anomalous, but it is no less true, that there are fewer original compositions in the classical form for two performers on the pianoforte, than for any other combination of executants in the whole range of instrumental music. There is the beautiful sonata in F of Mozart, and that in C of the same author; there is the sonata in F minor, and another of Opuslow; there is the brilliant, but otherwise trivial, duet of Hummel, in F minor and A flat; and there is one of far higher pretensions of Moscheles, besides his *Sonate Symphonique*; but more than these, and two or three very small, though vigorous, compositions of Mozart and Beethoven, there exists nothing whatever of this class; at least, nothing that has come within our experience. Neither the great composers nor their little emulators, neither the masters of the art, nor the servants of the ephemeral public taste, have laboured in this very extensive field; and hence the obvious necessity manifested by the ceaseless demand for such music has been supplied by arrangements of all other classes of composition, symphonies, overtures, string quartets, and other chamber music, and even solo sonatas. The completeness of the effect of a pianoforte duet is, in our opinion, greater, and more satisfactory, than that of anything short of a full orchestra. This is proved by the arrangement for four hands being the only compression of an orchestral score that gives any adequate idea of the original; and it has been our constant marvel that such really great resources have been so rarely employed; for we can scarcely call it the legitimate employment of them, where they are used as substitutes for, or representations of, other means. In music composed for the pianoforte, in which the various peculiarities and capabilities of the instrument are brought into play, these resources must naturally be susceptible of a more complete, and much more extensive application, and must, therefore, produce a much more effective result than can arise from the adaptation, however skilful, of orchestral passages for a single instrument. All this is so obviously

true, that we are sure it must have been felt again and again by every moderately skilled executant on the pianoforte; and the appearance, therefore, of an original pianoforte duet, from the hand of one whose peculiar and admirably effective treatment of his instrument, would alone distinguish him among the musicians of his age, were it not that the universal greatness of his genius raised him above all such distinctions is a matter of the very greatest interest, and will be welcomed with eager cordiality by all true amateurs.

This *Allegro Brillante* may be considered as equivalent to an overture for the pianoforte, it being a single movement, complete in itself, in which the essentials of plan comprised in the form of modern orchestral composition with which we have assimilated it are fully developed, while the detail that gives substance and life to this outline, brings into play all the best resources of the instrument with admirable effect. The composition is of a bravura character, in so far as it abounds with brilliant passages of executive display; but these are not passages of mere display, since they are themselves replete with universal interest, and in contrasting and relieving the principal subjects, they are of great importance in the construction of the movement, in which they are interwoven to such an extent as to justify our saying that they characterise the composition. It is remarkable for one peculiarity of instrumentation, if we may thus apply the term, that gives it a particular interest to the players, and not a little to the audience; this consists, namely, of each performer having occasionally the entire range of the pianoforte, which serves to exercise and contrast the style and powers of expression of the two executants. Our term, instrumentation, will apply better to some peculiarities in the distribution of the harmony between the four hands of the two performers, which have an entirely original and perfectly beautiful effect; let us instance a passage of pages 16 and 17, where the primo part has the second subject with the harmony complete, and the secondo part doubles the bass notes in octaves, which arrangement produces a depth and fulness of tone that we have not before heard in pianoforte music; and, again, at a recurrence to the same subject, in the coda of the movement, pages 22 and 23, there is a passage for the right hand of the secondo part; which stands out like the tenor notes of the violoncello in an orchestra, and which imparts a richness to the upper or principal melody that is no less striking than admirable. These points demand especial consideration; not only because of their own originality and beauty, but because they suggest most forcibly that the pianoforte is still capable of new and excellent effects, which wait only for the magic touch of genius to call them into being. The production of these effects results from the same class of thought that is exercised upon the distribution of an orchestral score, the calculation of the different qualities of tone, of the different portions of the instrument, and of the different degrees of power the performer possesses, according to his position, over different portions of the keyboard. This class of thought has been but little brought to bear upon pianoforte writing; but we are convinced, if only from the example before us, that there is a wide field open for what we have called instrumentation on the pianoforte, and we recommend the study of it to those composers for the instrument whose aim is to excite and to gratify the unqualified interest of the musician, and not merely to furnish a musical tinsel that may gild the vanity of the drawing-room amateur.

We have now to speak more particularly of this duet, in respect of the ideas of which it is composed. These are essentially such as the lover of Mendelssohn will immediately identify with the train of thought familiar in the works of this composer. There is all about them that can characterise a decided style, with the utter absence of whatever betokens mannerism; there is that, in fact, which distinguishes the ideas of a great master from those of a writer in the rank next immediately below him; there is that which it is wholly beyond the province of criticism to describe, as being beyond the power of the critic to analyse; there is beauty which speaks for itself in its own language—which cannot be enhanced by any eulogium, but which appeals the strongest to the greatest intelligence. Fresh, sparkling, and ceaselessly melodious, we find that this composition but excites our interest at the outset

to retain it to the very close; and the more and more we become familiar with the work, the more and more we find to admire in it.

There would be no avail in an analysis of a piece of music with which at present the greater number of our readers must be unacquainted, since no verbal reference to music can be intelligible except, either in memory or in quoted examples, the passages referred to be present for examination. We shall, therefore, content us with calling attention to a few points which we feel to be of especial excellence, and which are sufficient to justify all we have said of the whole. These are the very novel digression into the key of G for the second subject, which is introduced by a prolonged dominant cadence on B, that leads the hearer to expect the natural modulation into E major, the fifth of the original tonic; then there is the return to this key of E, with a recurrence to the opening subject, for the conclusion of the first part of the movement, which in its turn is equally a surprise with the previous unexpected transition. Again, there is a charming recurrence to this second subject, that forms a striking feature of the coda, when in the third and fourth bars the substitution of the sixth for the fourth of the scale in the melody has an effect that is truly irresistible on all who hear it.

In conclusion, we promise ourselves the sympathy of all who may become acquainted with this very interesting duet, in our hearty admiration of it. The more than pleasure that we feel, and we are sure all must feel, in hearing it, has but one, and that a bitter qualification, namely the regret that he whose immortality is certified by this, no less than by the many other legacies of beauty he has left us, is not to be stimulated, we will not say by our inadequate praise, but by the congenial admiration of all those who are best capable of appreciating his merits, to add many more to this duet, the only work of its class he has produced us, which is equally unique in form and in beauty.

G. A. M.

"BID ME NOT LEAVE THEE," Song; "FAREWELL," Song.—Words by EMMA A. B.—Henry Bamber.—Wessel and Co.

Two very pleasing songs, and written well. The "Farewell" satisfies us most; but both, we think, are bound to find favour when they make acquaintances.

ANDANTE, AND VARIATIONS FOR THE PIANOFORTE; ON A MOTIV FROM "LUCREZIA BORGIA."—Sophia S. Woolf.—Wessel and Co.

A sparkling and brilliant essay, and replete with many neat, musician-like points. Miss Sophia Woolf is a pupil of Mr. Cipriani Potter—to whom the "Andante and Variations" is dedicated—to whose masterly instructions she does great credit, and under whose superintendence she obtained the King's Scholarship at the Royal Academy of Music. The air chosen is the Brindisi, "Il segreto per esser felice," made famous by Alboni, to which Miss Sophia Woolf has supplied an introduction, and three variations. This piece might justly be termed a fantasia, as it includes all the requisites of a morceau of that genre. The pupil, already somewhat advanced, will find Miss Sophia Woolf's "Andante and Variations" a sound and useful practice piece, and one well qualified to give strength and pliancy to the fingers, without in the least bordering on the impossibilities of the modern school of pianoforte playing.

Provincial.

BELFAST.—At the last meeting of the Anacreontic Society, the members enjoyed a rare and delightful treat in listening to the performance of the distinguished composer and pianist, Mr. Ferdinand Praeger, of London, who favoured them with some of his compositions, in which he fully displayed the resources of an original and cultivated mind, and an execution seldom surpassed by any performer on the pianoforte. Mr. Praeger possesses a facility in the fingering of his instrument which would do little discredit to Liszt or Thalberg, with a power of sustaining the tone, and eliciting the sweetness of the strings, in which he is surpassed by few.—*Belfast News Letter*.

SHREWSBURY.—On Wednesday evening, Nov. 19, Mr. Henry Nicholls gave a Reading of Shakspeare's tragedy of *Macbeth*, in the Music Hall in this town, to the members and friends of the Church of England Literary and Scientific Institution. The attendance was numerous and highly respectable. At the conclusion of the third act Mr. Hiles performed upon the organ Locke's celebrated music to *Macbeth*, after which Mr. Nicholls resumed his reading. On Thursday evening Mr. Nicholls gave a reading of Mr. Justice Talfourd's tragedy of *Ion*, in the same room, to a respectable and crowded audience, during which he was repeatedly applauded. Previous to the reading of the tragedy, Mr. Hiles played upon the organ the overture to *Guillaume Tell*.—*Shrewsbury Chronicle*.

READING.—The Amateur Musical Society gave their first concert of vocal and instrumental music at the Town Hall, on Monday evening last, to a fashionable and very full attendance. The selection testified taste and judgment. The concert opened with Haydn's "Surprise Symphony." The execution of this piece reflected great credit on the performers. Mrs. Alexander Newton next delighted the audience by singing a most difficult recitative and air from Donizetti's *Lucia de Lammermoor*. Her rendering of this was most delightful; her merits as a soprano are power, and equal softness and pathos, indicating the *mens divini* of genius, and giving promise of the highest standing as a vocalist. Moreover, to her charming vocal talents she unites a happy *naïveté* of manner and a readiness to oblige the audience. The many strains with which she delighted the hearers, cannot but be remembered with the liveliest emotions of pleasure. Successive plaudits told how warm were the acknowledgments which they in return tendered to her. We cannot say that with the glee, "Glorious Apollo," arranged as a chorus, we were much delighted. The vocalists were rather too flat throughout. Miss Nevitt sang several solos amongst which were an aria from *Lucrezia Borgia*. This artiste, though very young, is decidedly a rising star in the musical horizon; her voice possesses great compass, a clear intonation, and a richness rarely to be met with in one so young. One of the gems of the evening was a grand sonata on the pianoforte and violin, from Mozart, by Mr. Burton and Mr. Venua. Whatever praises we might lavish upon the execution of this performance, they would not be more than its merits deserved; under Mr. Venua, the violin seemed to become a sentient thing discoursing in music; his pizzicato passages were executed with remarkable effect, while the extreme purity of his tone, and the unaffected brilliancy and finish of his execution combined to afford to the judges of really classical violin playing, the highest gratification. Mr. Burton's accompaniment on the piano was very far above mediocrity—*au contraire*, it was deserving of high commendation. A hurricane of applause succeeded its termination. The second part of the concert went off with much better effect. Among the pieces we notice as most successful "The Red Cross Knight," with the characteristic introduction by the talented leader, which drew down renewed encores, and is undoubtedly a very happy composition for displaying the united vocal and instrumental ability of a body of amateurs. The singing and playing of the amateurs was every thing that could be expected, especially when we remember that other avocations and pursuits lay claim to their time. Our space precludes our criticising further, and therefore we conclude by offering the members of the Reading Amateur Musical Society our hearty congratulations, and trust that they will speedily make a repetition of their efforts, and meet with that appreciation, success, and approbation, of which they are deserving.—*Berkshire Chronicle*.

[NOTA BENE.—Our Reading Correspondent of last week must be informed that the programme, or bill from which he took his authority, was perfectly correct in styling Mr. Venua "Leader of the Italian Opera—not certainly, the "Royal Italian Opera," but "Her Majesty's Theatre," in his time "The King's Theatre,"—and left that establishment in August, 1813, and was succeeded by the late Mori in the direction of the orchestra. Mr. Venua was also a composer of music for the King's Theatre. Mr. Venua has resided in Reading ever since his accession from the Opera, and we must say, our correspondent displayed no small amount of ignorance in not being better versed in the history of a gentleman so long known and so highly respected.—Ed. M. W.]

LIVERPOOL.—Those clever children, Kate and Ellen Bateman, have, this week, attracted crowded and respectable audiences to the Royal Amphitheatre, by their really wonderful performances, which are, independent of the extreme youth of the juvenile performers, remarkable for sprightly elegance, vigour, and truthfulness. On Monday evening they appeared in a scene or two of *Richard III.*, the younger child, Ellen, sustaining the part of Richard, and Kate that of Richmond. The performance of little Ellen in this most trying character, was truly astonishing, and the most fastidious playgoer, whatever may have been his dislike to "phenomenons," could not have helped being struck with the force and energy with which the various points in the character were delineated. In the tent scene more particularly, all the well known "effects" were carefully and forcibly produced, and though the imitation of all the traditional "hits" of Kean was plainly apparent, it was evident that the young actress possessed sufficient talent of her own to prevent the performance becoming either laughable or painful. The dying scene was also exceedingly well done—the "hated strong in the earth," which animated the guilty soul of the fallen tyrant, being depicted with vivid earnestness. On Tuesday evening they appeared in a scene from *The Merchant of Venice*. Ellen played Shylock, and Kate, Portia. Ellen's performance in this character was even more wonderful than in Richard, the vindictive hate and defeated malice of the usurious Jew being most truthfully and artistically elaborated by the tiny performer, who raved, and stormed, and sneered with an energy as amusing as it was appropriate and well-timed. Kate, as Portia, also acted very cleverly, and spoke the famous speech, "The quality of mercy," with great care and proper emphasis. They have also appeared nightly in *The Young Couple*, and on Wednesday evening, when the eldest, by some accident, could not find a letter which had slipped down her bosom, their "gagging," till she found it, was most laughable, from their cool self-possession. They are truly most talented and clever children, and the more we have seen of them the more we are convinced that as much is due to their inherent talents as to the care with which they have been taught. Mr. Baker and Miss Fanny Baker, have also appeared in a variety of popular farces and slight comic dramas. Mr. Baker is now one of the most sterling of our comic actors, always amusing and never coarse. Miss Fanny Baker promises to keep up the family reputation. She has rapidly improved since her last appearance in Liverpool. She is intelligent, elegant, and careful, and whether in tragedy, comedy, or farce, her performances are always above mediocrity. The dramatic season closed last night, with a variety of performances for the benefit of little Kate Bateman, who played Macbeth in two acts of that play with great fire and discrimination, though we fear that her tragic assumptions will seriously injure her voice, which is, at times, painfully strained. Both she and her sister also, played several other characters, and were loudly applauded. On Monday, the equestrian season commences with a series of performances by a mixed troupe of American and French artists, who have recently appeared, with great success, at Drury Lane, and the Theatre Royal, Dublin.

The ninth concert of the Philharmonic Society took place on Tuesday last, when Mendelssohn's oratorio of *St. Paul* was performed with the aid of Miss Birch, Miss Martha Williams, Mr. Lockey, and Mr. H. Phillips. It was very fully attended, but did not provoke much enthusiasm from the audience, probably for want of prominent parts for the solo singers. The first encore was for the recitative and arioso (1), "The Lord is mindful of his own," beautifully sung by Miss Williams. Miss Birch was also encored in her recitative and arioso, "I will sing of thy great mercies." Mr. Lockey had also an encore, and two of the chorusses were similarly honoured. But the want of management in the *libretto*, of which we complained in the *David* of Mr. C. E. Horsley, the continual interruptions of short recitatives possessing no characteristic qualifications, a little bit by the soprano, then a few bars by the tenor, followed by what is called an air, but little more than a cantabile recitative by the bass, disturb the interest so much and disappoint the expectation to so great a degree as to prevent any but a real lover of music and a careful listener from appreciating the beauty of the work, which unquestionably lies in the accompaniments. Among musicians it has the reputation of being a

much finer composition than the *Elijah*, and we have no doubt that it is so; but it was his first great vocal work, and the symphonist appears too much to the disadvantage of the singers, who frequently seem to be only obscuring the beauty of the instrumental part. We had prepared a lengthy notice of this performance which we are unavoidably compelled to withdraw at the last moment.—(*Liverpool Mail*, Nov. 29.)

CAMBRIDGE.—On Monday evening Mr. Wood gave his annual classical concert, and combined with it, what is quite a novelty in Cambridge, a concert of the same high character on the following morning. The names of the eminent artists engaged for the occasion are sufficient evidence of the admirable manner in which the pieces were performed. Mr. Hill, the distinguished tenor player, is, we believe, the only one with whom a Cambridge audience has not been previously made acquainted at one or other of Mr. Wood's concerts. The others were Mr. Sterndale Bennett for the piano; Herr Molique and Mr. Dando for the violin; Signor Piatti for the violoncello; and Miss Ransford executed very effectively the songs which usage render a necessary accompaniment to every instrumental performance. Mr. T. M. Wood also took part in both morning and evening concerts. The music was selected from the works of Handel, Mozart, Haydn, Beethoven and Mendelssohn. The distinguishing feature of the concerts was that, owing to Mr. Wood's liberality, the audience had the pleasure of hearing, in addition to the trios and duos which have hitherto formed the main attraction of these entertainments, four quartetts performed in a style which, it is not too much to say, could not possibly be surpassed in London or any metropolis of Europe. The eager and breathless attention with which they were listened to is sufficient proof of the progress which the art of music, and the appreciation of its finished works, has reached among us; and we cannot call by any less distinguished title than that of a public benefactor the man who gives us here, in a country town, the opportunity of hearing these noble works realised by artists whose genius is only second to that of the composers themselves. It is almost an impertinence to praise such players as Bennett, Piatti, Molique, and Hill; they always do their best, and their best is the best. And it is no small honor to Mr. T. M. Wood that he was listened to on the same occasion with such artists, and gave evident pleasure to his audience. It is in the light of a beneficial influence upon the musical studies of the place more than in that of a few hours mere amusement, that we look upon these classical concerts which Mr. Wood, senior, has now for some years persevered in giving, not much, we fear, to the benefit of his own pocket. At any rate the audience of Monday and Tuesday, especially the latter, were much more select than we should have liked to see them. It is, however, to be remembered that, twenty or even ten years ago, it would have been impossible to collect a hundred people in Cambridge to listen to any music that was not of a popular character. Still we should like to see such concerts as those of Monday and Tuesday draw crowded rooms; for we are sure that the more people learn to appreciate the highest forms of art, the more pleasure they will derive from it, and the more softening and civilizing will be its effects upon life and character. And this chamber music especially so adapts itself to the domestic character of the English, that we hope to see the time when the works of Beethoven and the great masters of the pianoforte and stringed instruments shall be as familiar in our households as the plays of Shakespeare, the epics of Milton, or the songs of Burns.

BIRMINGHAM.—(*From our own Correspondent*).—The first concert of the sixth season, of the Birmingham Festival Choral Society, was held in the Town-hall, on Wednesday evening, the 24th ultimo. The concert was under the direction of Mr. Frank Mori. The first part commenced with an ode, called "The Transient and Eternal," from the *Was Bleibet Und Was Schwindet*, written by Kosegarten, and translated by J. P. Hurlock; the music composed by Andreas Romberg. The ode, though carefully played and sung, and supported in the vocal department by Mrs. Sims Reeves, Miss Eyles, and Mr. Henry Phillips, was not particularly attractive. The music is neither brilliant nor deep, but has a certain Haydn-and-waterish air, which might render it tasteful to some palates. After the ode, Mr. Henry Phillips sang "Now Heav'n in fullest glory," with tolerable effect. Miss Eyles

then gave Mendelssohn's beautiful air from *Eljah*, "O rest in the Lord," and pleased mightily. The placid style of the song suited admirably the pretty face and apathetic manner of the fair vocalist, who was encored unanimously. The orchestra went well; Mr. Sims Reeves was vociferously encored in the recitative and air, "Sound an Alarm," from *Judas Maccabeus*, which terminated the first part. The second part commenced with the charming overture to the *Barbiere*, which wanted more finish, and as it were *esprit*. It was followed by the popular duet from Donizetti's *Roberto Devereux*, "Un tenor core," very finely sung by Mr. and Mrs. Sims Reeves, and rapturously encored. Mr. Frank Mori accompanied on the piano with the nicest possible tact. Miss Eyles, who seems in great favour here, was encored in rather a pleasing ballad by George Linley—the words of which, by the way, are remarkable for their contempt of grammar. Mr. Henry Phillips and chorus, as a matter of course, were encored in Handel's "Haste thee, Nymph, and bring with thee." Mrs. Sims Reeves was immensely applauded in Mr. Frank Mori's most charming ballad, "So mild, so good," which she sang most delightfully. Miss Stevens played a concerto of Mendelssohn's on the piano-forte, and created a favourable impression. Mr. Sims Reeves accompanied himself on the piano to "My Pretty Jane"—encored, of course. Miss Eyles was also encored in a ballad by Mr. Henry Phillips—the words of which, by the way, exhibited an evident dislike towards Mr. Lindley Murray—which was entirely to be attributed to the singer, the composition having very little merit. After Mrs. Sims Reeves was called on to repeat the Scotch ballad, "Twas within a mile of Edinbro' Town," and substituted "There's nae luck about the house," and Mr. Sims Reeves had given Purcell's "Come, if you dare," (King Arthur), and Mr. Henry Phillips his "Wasting in despair," the concert terminated with "God save the Queen" by all the company.

WINCHESTER.—Mr. J. Conduit gave a concert of vocal and instrumental music, on Friday evening last, at the St. John's Rooms. Among those who assisted Mr. Conduit were Miss Birch (vocalist), Dr. Wesley (pianist), Messrs. H. Blagrove and Clementi, (violinists), Mr. Freemantle (violinist), Mr. R. Blagrove (concertinist), Mr. Aylward (violinist), Mr. Thomas, accompanist. Some of the instrumental were excellent. Beethoven's quartet, (No 2), for two violins, viola, and violoncello, by Messrs. Blagrove, Clementi, R. Blagrove, and Aylward, went especially well; as likewise did Mayseder's sextet, in B flat, for two violins, two violas, violoncello, and double bass, performed by Messrs. H. Blagrove, Clementi, R. Blagrove, Freemantle, Aylward, and J. Conduit. Miss Birch sang four times, and several solos were played. The rooms were full, and everything went off well and satisfactorily.

NORTHAMPTON.—The Instrumental Music Society gave the second of their series of six concerts in the Music Hall, Corn Exchange, on Thursday evening, the 20th ult. The attendance was much larger than at the first concert, the numbers present could have been little short of a thousand. The orchestra, more elevated than on the previous occasion, was a decided improvement both for the performers and the audience. The vocalists were Mrs. Sunderland, Mr. Lockey, and Mr. Lawler, the two latter established favourites. Mrs. Sunderland's songs, "What Airy Sound," and "Sandy and Jenny," were sung with excellent taste, and were both encored. The duet, "Farewell for ever," with Mr. Lockey, was favourably received, and "The Singing Lesson," with Mr. Lawler, was encored. Brahms's song, "The Death of Nelson," was given by Mr. Lockey in a manner which received most rapturous applause, and the song was redemanded; and the ballad, "You ask me oft," of Glover, was given with much feeling. Mr. Lawler's songs, "My Boyhood's Home," and a sea song, were given in his usual style, and elicited more than ordinary marks of favour. The instrumentalists were Messrs. H. and A. Nicholson and Herr Hausmann. The flute obligato of the first-named gentleman was splendidly rendered, and fully established his title to the high position which he has attained. Mr. A. Nicholson (oboe) and Mr. Herr Hausmann (violin) are musicians of the highest rank, and their execution drew forth marked approbation. The orchestral pieces, overtures to *Men of Prometheus*, and *L'Italiana in Algeri*, and a selection from *Norma*, with solos

for cornet, oboe, bassoon, and flute, were all given with great effect. The National Anthem concluded the evening's entertainment. The next concert is proposed to be given at the latter end of December, or the beginning of January.—*Northampton Herald*.

LEEDS.—(From a Correspondent.)—I have to record this week the first appearance in Leeds of a number of ladies and gentlemen, who, during this summer, united for the purpose of maintaining and developing our most national species of music—the glee and the madrigal. The party consists of Mrs. Enderssohn, Miss M. Williams, Messrs. Lockey, Francis, Land, and H. Phillips. It would be difficult for us to single out, where every thing was so perfect, in which of their part songs they achieved the greatest success. In the third part they were encored in Lord Mornington's glee for five voices, "O bird of eve." They substituted for it "Blest Pair of Syrens," the most perfect rendering of a glee which it has ever fallen to my good fortune to listen to. The second part of the concert consisted of solos and duets. Of their performance I can likewise speak in terms of undivided praise. Nothing could be more charming than the first duet, by Mrs. Enderssohn and Miss M. Williams. The singing of Mr. Lockey in the new song by C. Glover, "You ask me oft if I forgot," and Mr. H. Phillips in Handel's fine scena from the "Alexander's Feast," was excellent.

On Wednesday evening the first concert of the Leeds Madrigal and Motet Society took place in the Music Hall. In addition to the full chorus of the society the services of Mrs. Alexander Newton, Mr. Hemingway (of the Durham Choir), and Master Ward, were secured. The programme was divided into two parts, sacred and secular. In the sacred section I need only notice the trio from Spohr's *Crucifixion*, "Jesus, Heavenly Master," capitally sung by Mrs. Alexander Newton, Miss Brown, and Master Milner; recit. and air, "O balmy tear," by Assmayer, sung Mr. Hemingway, who has a fine voice, and is an especial favourite with the Leeds folk; Haydn's "On mighty pens," by Mrs. Alexander Newton, splendidly sung and, encored; and a chorus of Mendelssohn's, also encored. The secular part of the programme was all excellent. The madrigals, glees and part songs, which I need not specify, went to perfection. Mrs. Newton obtained a tremendous encore in "Qui la voce," from *Puritani*, and also in Bishop's "Lo, here the gentle Lark;" and Master Ward obtained the like honor in his concertina solo. The whole went off admirably, and altogether I do not think a better concert has been given in Leeds for years.

TUNBRIDGE.—On Monday evening a concert was given in the Town-hall, by Mr. and Mrs. Hatchings, professors of music and singing in this place, who performed several songs and duets in excellent style. The concert was well attended. On Thursday evening the usual meeting of the Catch Club took place at the Assembly Rooms, Bull Inn, when the following programme was performed:—Overture *Sargino*; Haydn's Sym. No. 3; Final No. 2, Mozart duet *William Tell* pianoforte and violin, by Messrs. Cullum and Venua, was played and gained much applause. A solo on the flute was played by Mr. Chas. Clifton. On Friday evening, Mr. Shapcott, of Exeter, and his seven sons gave a sax-horn concert in the Town-hall, and played several pieces sacred, and classical, exceedingly well. The performances of Master Frank Shapcott, only 6 years of age, are very surprising.

REUNION DES ARTS.—On Wednesday, the fourth *soiree* of the winter season took place at 27, Queen Anne Street. A very fashionable company attended. The programme consisted of the following pieces:—quartet, Beethoven (in C minor); violins, Messrs. C. Goffrie and J. Day; tenor Herr Ganz; and violoncello Mr. W. Chipp; German song, Mlle. Th. Wagner; oboe solo, Mr. Gratton Cook; song, Mrs. Wallack; fantasia pianoforte, (Antoine de Kontski), performed by Madame Goffrie; song, Miss Mary Rose, and a duet for piano and violin (Benedict and De Beriot) Miss Ellen and Mr. J. Day, for the first part. The second began with a quintet by Baerman, for clarinet and string instruments, performed by Messrs. Williams, Day, Goffrie, Ganz, and Chipp. It was followed by a song by Mlle. Wagner; a solo on the piano, Mr. Kloss; trio by Hummel; pianoforte, Miss Hemming (pupil of Madame Goffrie); violin, Mr. Goffrie, and violoncello, Mr. Horatio Chipp. An aria from *Semiramide* ended the *Soiree*.

Poetry.

NEW POEM.

BY BARRY CORNWALL.

Once I wandered with a Dream,
Where'er I went, by wood or stream
On sunny days, in stormy weather,
My dream and I were still together.
When I was young my dream was young,
And when I on my mother hung
With school-boy ebes that ran in streams,
How mournful was my dream of dreams;
So ran Time!

And when, at last,
I grew into a youth, and cast
My cradle pleasures half aside,
And rose from tears to blushing pride,
Ever did my dream and I
Together like two lovers wander,
And sometimes sigh and sometimes ponder,
Graver than in infancy;—
My dream, men told me, *never true*!
Yet,—so it was, we grew and grew,
Each loving now a sterner theme,
More subtle thoughts, more bold opinions,
Whilst higher in the heavenly blue,
On airier, more ambitious pinions,
Would rise—and rise—my dream!

My dream, they said, was never true,
And yet I dream'd of Truth—of things
Beyond the circling of the spheres,
Of haunts wherein the angel sings
For ever to Almighty ears.
Beyond the clouds,—beyond the thunder,
Beyond the planets over head,
Impetuous, daring, wild with wonder,
My dream and I together fled:—
Fled,—but soon return'd to earth,
Our gentle home our place of birth,
Where still the unlearned poet dreams,
Of humble wrongs and household themes.
Not starry-crowned, nor hid in steel,
Not wandering on infernal shore,
His simple Muse, content to feel
What is and was, asks nothing more
When her voice doth echo truly,—
Nothing, save to touch us duly
With the sadness of her story:—
This is all her glory!

And men say that thou art vain!—
Child of folly!—sinful Pain!—
No; they err, who thus arraign.
No; the God who giveth reason,
Armed for a severer theme,
In our sunny, soaring season,
Crowns us with a dream;
Bids us then drink in the sound
Of the wild wind whispering round,—
Bids us read the rose's leaf
For its moral, sweet and brief,—
Bids us listen, as we walk
By the murmuring of the sea,
To the soft, sweet Muse's talk
Of all that was and is to be.
True!—ay, true as are the flowers,
True as spring or winter rain,
True as are the starry hours
Are the children of the brain.
Heed not from what cell unknown
The wild Imagination springs,
Nor where the Phoenix burns alone,
Nor where the dying cygnet sings;
The splendour of the stars is here,
The music of the rain and wind,

The song of birds at eve and morn,
The perfume with the violet born;—
Here, too, the soul's creations,—clear
Unto the willing mind.
The beauty and the worth of things
Take not their common outward shape
At all times, but will oft escape
In subtler, airier, forms and sounds,
From the heart's profounder springs.
And these, like visions shown of old
To Prophets in the Hebrew days,
Reveal not to the vain and cold
Their nature, nor to vulgar gaze
Appear with kind familiar eyes,
But shine alone on good and wise.

You and I were born together,
O my love, my Dream!
You and I have sail'd together
Adown Life's stream.
Through the sun and stormy weather
We have laugh'd and wept together
Never did the wrath of June
Harm us with its burning noon,
Never did the Winter's rime
Chill us in our braver time.
Tell me,—O ye worldly Sages,
Toiling all for golden wages,
Lawyers subtle, grave physicians,
Skillful reckoners, sound logicians,
What deem'd ye, in age or youth,
The one great philosophic Truth?—
What was still your aim?—
Love?—or power?—wealth?—or fame?—
Tell me,—now that day is closing,
And your minds are calm, reposing
From the weary task of Life;
After all the storm and strife
And the struggle in the stream,
Tell me,—who hath aught beside him
Truer than a dream?

Miscellaneous.

THE LIVERPOOL CLASSICAL CHAMBER CONCERTS, under the direction of Mr. Edward Thomas, are announced to commence on the 23rd of this month. The following pianists are engaged for the series:—Miss Kate Loder; Mr. Charles Hallé; Mr. Brinley Richards, and Mr. Sterndale Bennett. The latter gentleman will perform at the first concert. In addition to these, the list contains the names of Mr. Edward Thomas, Mr. Seymour, Mr. Baetens, and Mr. Lidel.

THE NORTH SHIELDS THEATRE was burned on Tuesday last. It was the property of Mr. Samuel Roxby, brother of Mr. William Beverley, the scene painter. We regret to say that the theatre was not insured. The North Shields theatre was once the property of the Kemble family.

MISS DOLBY'S SECOND SOIREE MUSICALE was given on Tuesday evening. The performers on this occasion were Miss Eliza Birch, Miss Dolby, Mr. Swift, and Mr. T. Smith, vocalists; and Messrs. Blagrove, Clementi, R. Blagrove, Lucas, Regondi, Herr Molique, and Kate Loder, instrumentalists. Mr. Lindsay Sloper conducted the vocal music.

GRASSINI.—Her voice, though somewhat husky and guttural, was a perfect contralto, and possessed all the soothing and devotional softness, which distinguishes that class of voice when breathed from a female organ. She had evidently studied in a first-rate school; and though she had not much execution, what she did was elegant and finished, while she never attempted what was beyond her power. Those who have heard her in the preghiera "Oh Giove Onnipotente!" in the heartfelt trio "Madre

amata, alfin giurai" or the beautiful cavatina "Paga fui," will admit that in the expression of the subdued and softer passions she has never been excelled. Add to this, she was beautiful, an actress above mediocrity, and combined with an elegant figure so much grace of attitude, that her every posture might be supposed to have been studied after the antique. Yet with all this, she was not at once, nor quickly, popular. The contralto voice was a stranger to the public, and the public is not always inclined to give a stranger welcome. Pisoni had not yet arisen to teach us that a contralto voice may vie with a soprano in all that is pathetic or lively, serious or gay: and perhaps Pisoni herself owed some of the warmth with which her early efforts were welcomed, to the remembrance of Grassini. When, however, the *Ratto di Proserpina* of Winter, was brought out, and the deep *chalméau* tones of Grassini were heard in immediate contrast, at once, and in union with the flute-like warblings of Billington, the perfections of the new candidate were appreciated and her popularity stamped.

ROUGET DE LILLE, the author of the famous *Hymne des Marseillais*, thus speaks of its origin:—"I composed the words and air of this song at Strasburg, on the night following the proclamation of war, in April, 1792. It was at first entitled *Chant de l'armée du Rhin*, and became known at Marseilles, through the medium of a constitutional Journal, published under the auspices of the illustrious and unfortunate Diétrick. When this song made its explosion some months after, I was wandering among the mountains of Alsace, in order to save my life from the proscription which had been denounced against me, and from the effect of which I was the year following, being the commencement of the reign of terror, thrown into prison by Robespierre, from which I had the good fortune to be released the 9th Thermidor following."

MUSIC AND POETRY.—"Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that. Song seems somehow the very central essence of us; as if all the rest were wrappings and hulls! All inmost things are melodious; naturally utter themselves in song. The meaning of song goes deep. The Greeks fabled of sphere-harmonies; it was the feeling they had of the inner structure of nature; that the soul of all her voices and utterances was perfect music. Poetry, therefore, we will call musical thought. The poet is he who thinks in that manner. It turns still on powers of intellect; it is a man's sincerity and depth of vision that makes him a poet. See deep enough, and you see musically; the heart of nature being everywhere music, if you can only reach it."—CARLYLE.

LECTURE HALL GREENWICH.—Miss Binckes gave an admirable concert at the above room on Thursday the 27th, and succeeded, by an attractive list of performers, in bringing together a numerous and enthusiastic audience. In addition to the fair *beneficiaire*, were Madame Garcia, Miss Ransford the Misses Alexander, Mr. W. H. Harrison, Mr. Irving, Mr. Haigh, and Signor Ronconi. The instrumentalists were Mr. Brinley Richards and Mr. R. J. Pratten. Miss Binckes, whose reception was highly flattering, was encored in each of her songs, and with Signor Ronconi, created a very favourable impression in the well known Duo, "Dunque io son." Miss Binckes possesses an excellent voice, and in addition to this, claims very considerable attention, by her neatness of execution, and her clearness of enunciation. Mr. Harrison was received with the usual honours of a popular vocalist and encored in the serenade from *Don Pasquale*, which he gave with considerable delicacy; and in Benedict's song "Ill-gifted Ring." Similar compliments were awarded to Madame Garcia for her brilliant interpretation of Rhode's "Not Unfamiliar," air, with variations; and to Miss Ransford, in a graceful song by Mr. Hopkins "There's Wisdom in the Summer Flower." Mr. Brinley Richards performed with great success, his fantasia on "Bohemian Airs," one of which, by the way, (although well known in the version published by Leopold de Meyer) is presented in such a form as to render it altogether a novelty; the finale is full of brilliant passages, and preserves the theme throughout with great effect. Mr. Richards was loudly applauded. In addition to this instrumental feature, were two exceedingly effective solos for the flute, by Mr. R. J. Pratten, who on this occasion justly realised his claims to popularity as one

of our first flautists. His second solo introducing the "Trab Trab," proved so irresistible that his auditors demanded its repetition. The Misses Alexander gave a very pleasing version of the admired duett by Horn, "I know a Bank," and a similar commendation is due to Mr. Allan Irving, who possesses a fine bass voice, and sang Benedict's dramatic scena, "Rage thou Angry Storm." Mr. Joseph Haigh, who accompanied himself, gave us an opportunity of renewing our acquaintance with Schubert's admired "Wanderer." He also sang Cimarosa's duett with Signor Ronconi; and the last named gentleman delivered an agreeable reading of the "Ave Maria." In the way of *novelty* the most extraordinary was a New Dramatic Trio called the Shipwreck, by Mr. Haigh. Nor shall we greatly err, in adding that the words have found an enthusiastic interpreter in the imagination of the composer. With only a "first" hearing, it is somewhat difficult to speak decidedly upon the school of music to which we should assign Mr. Haigh's Trio, which may, however, be commended to attention as possessing many of those peculiarities which abound in the "Battle of Prague," and in Russell's intellectual "Maniac." The manner in which Mr. Haigh deals with diminished sevenths is somewhat alarming, but it would be unfair to infer, that, because Beethoven introduced many of those harmonies in his symphonies, and because Clementi has written passages of double notes, that Mr. Haigh has copied either. Indeed we have no hesitation in saying that Mr. Haigh is remarkable for the original way in which his phrases and harmonies are written. Gunod, and Felicien David, were pronounced, each in *their* day, the "Coming Man;" who knows, that after all, this long desired personage may yet be found in the composer of the "Shipwreck?"—time alone, will tell us. As this writer is evidently a very young man, we may naturally anticipate at some future opportunity, the pleasure of obtaining a further acquaintance with an author, who has already manifested such extraordinary claims to public curiosity. The Lecture Hall is in a wretched state, as regards comfort or appearance, and we are surprised that the Directors do not endeavour to get rid in some measure of the "triste" impression which the Hall now creates, in the eyes of every visitor; so fine a room deserves a better fate.

MR. HANDEL GEAR.—A paragraph went the round of the newspapers, that this gentleman was about to leave England for America; such appears however, not to be the case, for we see by our advertisement pages, that Mr. Handel Gear announces his return to town for the season, and his intention to continue giving lessons in Italian, German, and English singing.

SIGNOR SAPIO, the once popular tenor singer, died a few days since in circumstances of great distress.

MADAME PASTA AND THE CHORUS GIRL.—On the first production of *Norma*, Madame Pasta had taken up the part of the Priestess with enthusiastic energy; but after six weeks study of the new opera she sent for the Milanese manager:—"We must have a change in the cast," she said. "It will never do for anything but a very beautiful girl to play the part of Adalgisa. Signorina ——— is very well as a singer, but she is very plain and for the full success of the opera, the audiences must see a reasonable excuse in the apparent plot. The centurion must have more shew of excuse for his infidelity to Norma than the present Seconda Donna would any way furnish. Now there is that beautiful creature among the chorus girls; she *looks* an Adalgisa, and we must teach her to sing it. Send her to me!" The beautiful chorus girl was Giulia Grisi.—*Yankee Paper.*

OF THE MEDICINAL POWERS ATTRIBUTED TO THE MUSIC OF THE ANCIENTS, AND ITS INFLUENCE ON ANIMALS, &c.—The ancients have attributed many medicinal powers to music, as the sound of a trumpet curing deafness, and that the sound of the flute will cure epilepsy, and the Egyptians, Hebrews, Greeks, and Romans, used it as a remedy not only in acute but chronic disorders. And in the *Memoires* of the Academy of Sciences for 1707 and 1708, we meet with many accounts of diseases, which, after having resisted and baffled all the most efficacious remedies in common use, had at length given way to the soft impressions of harmony. Many accounts are related of the power of ancient music over different animals, and there are various opinions expressed respecting its influence over them, whether it gives them pleasure or pain, or in what way they

are affected by it. Birds appear very much pleased with their own songs, but are no more charmed with our music than with the most dissonant noise, and I have observed that the sound of a voice or instrument, however exquisitely played, has no other effect upon a bird in a cage, than to make it exert itself to surpass it in loudness, and any other noise will produce the same rival spirit. As to quadrupeds it is uncertain whether music affects them with anything but surprise or terror. A dog not accustomed to hear music will immediately begin to howl when an instrument is touched in the same room; and by some it is construed into the greatest delight; but when the door is opened it would endeavour to make its escape as hastily as if it was followed by a whip, which I should think was sufficiently conclusive to prove that it received no pleasure from the dulcet sounds. By education many animals have been taught to attend to it; the sound of a trumpet will rouse a horse, and a pack of hounds will obey orders issued through a hunting-horn. But if the truth of most of the strange stories related by Pliny of the sensibility of all kinds of animals for ancient music could be ascertained, the power it had over them would not prove its superior excellence. For at present it is not the most refined music that has the greatest power over the passions of the multitude, on the contrary the most simple melody sung to the most intelligible words, applied to a favourite and popular subject, and in which the whole audience can occasionally join, will be more likely to excite their passions and feelings, than the performance of the most complicated harmony. In proportion as an age or nation grows refined, and accustomed to musical excellence, it is much more difficult to please; the nearer a people of any country are to a state of nature, the fonder they are of noisy or simple music. It is not therefore unnatural to suppose that the simple music of the ancients combined with poetry would operate most powerfully in their public exhibitions, yet to demonstrate its excellence now, appears out of the power even of those who have devoted the greatest part of their lives in the study of it.—From T. H. Tomlinson's *Lectures on Ancient Music*.

Mrs. EDWIN FORREST.—It may be remembered that Mr. Forrest, the American tragedian, brought an action for adultery against his wife (a daughter of Sinclair, the once popular vocalist), but failing to substantiate the accusation in the law courts of his native state, Pennsylvania, the lady is now suing for a divorce from her husband, upon similar grounds, in the state of New York, where Mr. Forrest's property is situated. The husband, possessed of wealth, and supported by the "rowdy" gangs of New York, employs every means to destroy her reputation, and intrigue follows intrigue to procure the postponement of the trial, which comes on next month. Mrs. Forrest, a means being limited, she has, we are informed, determined to appear on the stage. Her cruel persecution has made her the object of general sympathy amongst the respectable inhabitants of New York, and she has had offers of engagements from various managers. She has at length accepted one, and appears at Brougham's Lyceum at the close of the present month, or the commencement of the next. Miss Cushman has taken a deep interest in the ill-used lady, and has devoted much time to her instruction in the histrionic art. Her speciality is tragedy, in which she makes her *début*. Her personal appearance is said to be very prepossessing; her figure is gracefully tall, and her features are handsome. Little doubt is entertained of her success, unless Forrest packed houses, and "rowdy" hostility prevent her from having fair play.

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Being the present Concert Orchestra, with numerous additions.

PRINCIPAL CORNET-A-PISTONS, HERR KOENIG.

CONDUCTOR M. JULLIEN.

The New and Fashionable Music of the present season will be played, and include several New Polkas, Waltzes, Mazurkas, and Quadrilles, composed expressly for Her Majesty's State Balls, at Buckingham Palace, the Nobility's Balls, Almack's, &c., by M. JULLIEN.

TICKETS FOR THE BALL, 10s. 6d.

The Prices of Admission for

SPECTATORS

(For whom the Audience portion of the Theatre will, as before, be set apart), will be as on former occasions, viz.:

Dress Circle	...	...	...	...	...	...	5s.
Boxes	...	...	...	...	...	...	3s.
Lower Gallery	...	...	...	...	...	...	2s.
Upper Gallery	...	...	...	...	...	...	1s.

Private Boxes, from £3 3s. upwards.

Persons taking Private Boxes, will have the privilege of passing to and from the Ball Room, without extra charge.

Mr. I. NATHAN, Jun., of 18, Castle Street, Leicester Square, is appointed COSTUMIER TO THE BALL.

Persons in the Costume of Clowns, Harlequins, or Pantalons, will not be admitted.

The Doors will be opened at Half-past Nine, the Dancing commence at Ten, and the Supper be served at One o'Clock.

Tickets for the Ball Places and Private Boxes, to be had at the Box Office of the Theatre, and at the principal Music-sellers and Libraries.

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